

BOARD OF EDUCATION, SOUTH KENSINGTON,
LONDON, S.W.

REPORTS OF THE EXAMINERS

ON

THE RESULTS OF THE ART
EXAMINATIONS

HELD IN

April, May, and June, 1901.



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BOARD OF EDUCATION, SOUTH KENSINGTON.

Extract from the Report of the Examiner (H. W. O. Hagreen)
on the Art Examinations in Geometrical Drawing, Subject 1a,
April and June 1901.

EVENING EXAMINATION.

As compared with previous examinations, the number of really good papers seemed to me disappointingly small, and the number of papers obtaining very low marks equally disappointingly large.

A great many marks are sometimes needlessly thrown away at the examination through inadequate inspection and criticism of the students' preparatory work by the teacher. On the one hand mistaken ideas of neatness, leading to the erasure of constructions, and, on the other hand, clumsy and slovenly drawing, can only be obviated by continuous supervision.

In Section A the most pleasing feature is the improvement in "Solid Geometry." The two questions were very often attempted and the first principles of projection very fairly understood.

In Section B much allowance has to be made for the fact that no previous examination papers existed as signposts for the course of study; but ability to apply the subject-matter of Section A to the needs of the ornamentist was not very prominent. Much more readiness was shown to compile a pattern than to analyse one; the meaning of such simple terms as "diaper" was often not understood; and the use of "proportionals" in changing the scale of a drawing was but little known.

Question 1. The "plain" part of the scale was fairly well done, though it still appears that the method of figuring has not always been properly explained. Where the diagonal was attempted there was often evidence of insufficient practice.

Question 2. The question was generally rightly understood; but a great many candidates by no means realised the necessity for careful and accurate draughtsmanship for obtaining even passable results.

Question 3. The points of contact specially asked for were very rarely shown. Many students are unwilling to mark points of contact, but it is often an important matter in practice, *e.g.*, in tracery, and especially in inking.

Question 4. Most candidates showed the right polygon in the circle. In many cases the construction was very nearly rubbed out, and in many others, no doubt, completely so, and marks were lost in consequence. The special construction for inscribing the pentagon was a good deal employed.

Question 5. Satisfactorily done, on the whole.

Question 6. Showed, I think, definite improvement in the teaching of projection. Was often attempted, and usually with success.

Question 7. The slab was generally rightly projected, but the cylindrical hole in it was usually not completely shown. Here again the average standard of draughtsmanship was not sufficiently high.

Question 8. Apparently very few candidates could grasp the construction of this pattern. It was rarely attempted, and very rarely even tolerably done.

Question 9. Very few students caught the meaning of this question. Most gave, not lines on which the given panel might have been designed, but lines by means of which the figure could be more or less accurately copied. Very little real insight was shown, but a fair amount of copying power.

Question 10. The essential part of this question, the application of proportion, was usually quite ignored, though there were many drawings about the right size for which no construction was indicated. Far too many candidates thought that any figure containing the given elements in any relation to one another would suffice.

Questions 11 and 12. Occasionally very well done, but as a rule no construction lines were sketched and there was no real knowledge of the principles of diaper-making. Sometimes candidates were led astray through over-ingenuity and elaboration.

DAY EXAMINATION.

The average percentage of marks gained is higher than in the evening examinations.

Throughout, the geometrical draughtsmanship may be considered satisfactory, and so much of the knowledge as is pure "bookwork" is well known; so well known, indeed, as to make the more noticeable and regrettable how little power is usually shown of adapting this knowledge to conditions in the least degree unfamiliar, or of penetrating even the slightest disguise of wording or diagram. This was especially the case in questions 2 and 4.

In Section B, questions 8, 9 and 10 were on the whole satisfactorily worked, and showed a distinct advance on the evening examination; but in spite of a leavening of really good work, the general impression conveyed by the treatment of questions 11 and 12 is of a marked lack of intelligence, especially in interpreting the instructions at the head of the section. The majority of candidates appeared not to appreciate practical difficulties of construction, or to see any need for grappling with them. In many cases this was no doubt due to want of practice in *accurate* working of similar exercises. It may be noted that most really good candidates used instruments throughout where practicable: the permission to employ Freehand seems often to have been misunderstood as permission for indefinite and worthless scribbling, very far indeed from being either "clear" or "precise."

SECTION A.

Question 1. Drawing generally good, and length accurately measured. Diagonal scales have usually been too little practised. In many cases the presumption is that no specimen of the student's work in this kind had been corrected by the teacher. Figuring has improved, but it is still imperfect.

Question 2. Was attempted by some 1,500 candidates, of whom *eight* understood the intention of the problem.

Question 3. The first pentagon was well done, all the usual constructions being represented. A few classes appear to have learned a needlessly inaccurate approximation for the centre of the circumscribing circle; dividing the *altitude* of an equilateral triangle described on the given side into six equal parts. The second pentagon was usually wrong either in size or position. The meaning of "diagonal" was not as well understood as it should be.

Question 4. The quatrefoil of semicircles (being plain book work) was well done, but that of tangential arcs was very little understood. Even when it was rightly done the points of contact asked for were hardly ever shown.

Question 5. The construction for inscribing a square in a triangle had been very generally learnt, but the right-angled triangle was too often not isosceles.

Question 6. Not very often attempted, and too often only partly understood.

Question 7. Satisfactorily worked as a rule.

SECTION B.

Question 8. The method of dividing the surface of the pattern into squares was generally known and adopted; but ideas as to a unit of the diaper were vague and usually inaccurate.

Question 9. Showed a great improvement on the corresponding question in the evening examination; the meaning of diaper was well understood on the whole.

Question 10. Not being very highly marked, this problem was usually attempted only by those who understood it.

Question 11. Was very often attempted, and the general construction for dividing a circle into seven equal parts was commonly indicated. It seems a pity that the short and useful special construction should be so little known. Otherwise, the treatment of the problem, except in a few schools, was unsatisfactory: any indication of a construction for making the length of the unit in proportion to its height was rare, and there was much carelessness as to the direction of radii, and general slovenliness.

Question 12. A few schools did well in this problem, but the majority were very disappointing. The eight divisions of the *plaque* were set out at random, with no provision for securing accuracy. Geometrical knowledge which cannot be brought to bear on a problem like this, can be of very little use to an Art student.

Extract from the Report of the Examiner (H. Walter Lonsdale)
on the Art Examinations in Perspective, Subject 1c, April
and June 1901.

EVENING EXAMINATION.

The results obtained at this examination are considerably below those obtained at that of last year. This may be explained by the more varied, and therefore more searching, tests of competency introduced into the examinations this year, by the inclusion of questions requiring for their solution a knowledge of the inverse process, that is, of finding from given representations in perspective the working points of the perspective scheme, and from these deducing the actual dimensions, position and other particulars respecting the objects represented. To students who really have a clear understanding of the fundamental principles underlying their work, this reversing method should present little difficulty. The comparatively small number of correct solutions which is observable in Section B. may be largely attributed to the unpreparedness of most of the candidates to meet this—to them—novel form of problem; still, making all due allowance, there is in general a regrettable deficiency of evidence of ability in the ready application of the rules of perspective to the given representation of objects. Facility in this branch of the subject is not only valuable as affording evidence of knowledge, but it is indispensable for the practical application of such knowledge, as in the cases of correcting the perspective of sketches drawn from imagination or from nature; of determining the perspective scheme of a photograph, with the object of introducing into the view figures or other adjuncts, shadows, etc.

The attention of teachers and pupils having now been drawn to the desirability of studying the reverse process, the answers in Section B. should manifest a marked improvement in the near future.

A far too common fault is the neglect of the instructions for the placing on the paper of the exercises in Section A. No deduction of marks has been made by the Examiner for this negligence, as it usually brings about its own punishment, either by hampering the student in the working of the problem and causing inaccuracy and loss of time, or by making it impossible for the Examiner to check important points and lines that fall outside the paper, thus entailing loss of marks. In many cases of failure it is evident that this has been largely caused by the candidate disregarding the instructions prescribed for his benefit.

There are several cases where the candidate has carefully observed these instructions, but, having completed the working out of one question, has not started the next on an unoccupied portion of the paper, but has superimposed the second exercise on the one already done, thus creating a confusion of lines which rendered it difficult for the Examiner to assess the merit of the work.

The questions most frequently chosen are A. 2 and A. 3, probably from their being of a character similar to that of the problems set in former examinations. The general average of ability displayed

is satisfactory, though the placing of the object on a plane slightly beneath the level of the ground has been imperfectly understood by a large number. That many of the candidates who have given correct answers to these questions owe their success to a comprehension of the principles underlying the processes adopted, is evidenced by intelligent, if rarely quite successful, attempts in Section B.

On the other hand, there are a few cases where candidates have obtained high marks for questions in Section A., and yet not only fail in a problem in B., but reveal in their erratic attempts to solve it, a surprising want of clear understanding of the reasons for the very processes they have employed in their successful efforts. This raises a suspicion that the correct solution of what may be termed routine problems may in some instances be due to retentive memory rather than to sound knowledge.

Question A. 1 has been taken by numerous candidates, but is disappointing in its results. The number of good answers is very much smaller in proportion than that in A. 2 and A. 3, though the problem is of an easier and simpler character than these. In the attempts at its solution there is observable a very prevalent impression among the candidates that when no ground line is prescribed, one must be drawn at some distance from the object for the measurement of which it is required, though by so doing the lines of construction are multiplied and the chances of inaccuracy increased. This error is even more marked in the answers to questions B. 7 and B. 9.

Question A. 4 presents a fair number of attempts that are satisfactory up to the stage of finding the line perpendicular to the oblique plane and its measuring point; few, however, have obtained the correct length of the line.

The proportion of successes in A. 5 is far higher than in the foregoing exercise, and would have been much greater but for an initial error committed by many of the candidates in the position of the oblique line with regard to the vertical plane of the wall. Many of the students display, however, in the subsequent working out an intelligence and accuracy which, were it not for the false start, would have ensured a high number of marks.

Only very few of those who have attempted A. 6 have attained complete success, the great majority failing to trace correctly the shadow on the oblique plane. In a problem of this advanced nature a more general knowledge of the process of determining the vanishing points of the shadows by means of vanishing lines might have been expected from the students; instances of the use of this method are, however, very rare.

Of the questions in Section B., the first, B. 7, shows the highest number of attempts. Though it presents an elementary problem in the inverse process of finding the constructional points from the perspective representation of a simple object, failure to determine anything beyond the vanishing points and the horizontal line is almost universal. The unnecessary placing of a ground line in advance of the object is the rule. In far too many instances the position of the centre of vision, which is one of the points to be determined by construction, is arbitrarily assumed, the rest of the scheme being then erected on this erroneous basis.

The answers to question B. 8 are on the whole satisfactory, though they for the most part stop short of indicating the method for correctly ascertaining the limits of the curves of the dish in its new position.

The restoration of the archway in question B. 9 has been more or less completely accomplished by the majority of those who have tried this problem, but, as in the preceding one, the indication of the construction for accurately determining the curves is in most cases defective. The presumed necessity for a ground line at a distance from the object is an almost invariable feature of these attempts.

The results obtained in question B. 10 are disappointing. Though selected by a large number of candidates, there are exceedingly few instances of a correct method of finding either one or both of the heights required. Yet the latter portion of the problem is not complicated, consisting as it does in measuring the length of a vertical line by means of another vertical line of known dimensions and standing on the same descending plane. Most of the efforts betray a surprising vagueness of insight into the relations between vanishing points on the horizon and points and lines in the plane which is not horizontal.

Question B. 11 has been extensively taken up, and has elicited answers for the greater part of an intelligent character.

As might be expected, the question B. 12 on shadows thrown by an artificial light, has been attempted by comparatively few students. The source of light has been found, but very few have succeeded in the more difficult task of tracing the shadow of the line perpendicular to the vertical plane.

The papers to which the Examiner has not been able to award any marks amount to about 3 per cent. of the whole. In many of these even the most rudimentary knowledge of the principles of perspective appeared to be entirely wanting, and it is difficult to understand why the authors of these papers have presented themselves for the examination.

DAY EXAMINATION.

The average quality of the work produced at the Day Examination is better than that produced at the Evening Examination, there being relatively fewer very bad answers, while there is a larger proportion of papers earning high marks.

Greater proficiency is shown in the solution of the problems in Section B, testing the knowledge of the candidates in the inverse process of ascertaining the geometrical facts from the perspective representations given.

Neglect of the instructions as to the placing on the paper of the constructional points and lines in Section A is not so marked as in the Evening Examination yet is sufficiently frequent to warrant its being again referred to in the interests of future candidates.

In the answers to the more advanced questions dealing with the intersection of solids, and with sun-shadows, there is observable a want of knowledge of the theory of vanishing lines, by the use of which, instead of more circuitous methods, the required results are to be obtained with fewer constructional lines and with greater accuracy. Completely satisfactory solutions of these problems are quite exceptional.

As in the Evening Examination of this year a very prevalent weakness is noticeable in the attempts at transferring the dimensions

of lines to other lines on a plane at a different level, even in cases of the least complicated character. The deficiency in this respect betrayed by some of the candidates, who in their other answers have correctly worked out more difficult processes, is often striking.

There is a very general want of appreciation of the correct curve of the ellipse representing a circle in perspective, few of these curves being even approximately true.

Extract from the Report of the Examiner (Professor T. Roger Smith) on the Art Examination in Architecture, Subject 1d, May, 1901.

Speaking in general terms, the results are not materially different from those of last year.

Among the successful candidates there was a very large amount of good work, but no example of striking excellence. Indeed, in no instance have full marks been obtained by a candidate. Among the failures there have been many cases of startlingly limited knowledge. For example one of the problems, which was "draw a buttress," and a "flying buttress," was attempted by very many students; but it was painful to see how large a proportion was baffled by this simple feature, showing that they had *notions but not knowledge*.

In my last year's report I wrote strongly about the defective manner in which the classic orders were drawn. I am pleased to say that this year, and in a very considerable number of cases, both the entire order selected and the details have been extremely well drawn. There are of course also many defective examples, but they are fewer than before, and there is little ground this year for observations such as I made last year.

I have to regret, however, that a bad practice to which I drew attention then has not been abandoned. I allude to the custom of learning by heart a description of an existing Cathedral or other famous building, and making use of it as though it was the result of the candidate's own observation. I believe that I am rarely deceived by this when it is done. There are means (which I am obviously not going to describe here) which enable an Examiner almost always to detect this attempt to gain credit for better powers of observation and description than the candidate possesses, or at any rate is willing to exert.

I have, however, to recognize the merit of many descriptions of isolated parish churches and similar buildings, and of the plans and other illustrations of them, which students have drawn from memory. These have been numerous this year, and very many of them thoroughly satisfactory.

The great influence exerted on the students by the Master under whom they have studied has impressed my mind very strongly while examining this year's work. A small group of drawings and papers bearing numbers nearly or quite consecutive—referring to the same prominent building for illustrations—and executed in a style of drawing, obviously inspired by the same instructor, is from time to time met with; and I recognise that these bear testimony to the good influence of a teacher who understands his subject.

Extract from the Report of the Examiners (W. J. Donne and W. Norris, A.R.C.A. Lond.) on the Art Examinations in Freehand Drawing of Ornament in Outline, May and June, 1901.

EVENING EXAMINATION.

The Examiners consider that the choice of examples given to the candidates has been appreciated, and the results are satisfactory.

The character of the Ornament in the photograph being different from the example generally given, has apparently surprised many candidates, and the work is less good than might have been expected, whilst on the other hand the work from the cast (of a more familiar kind of ornament) is well up to the average of former years.

There are some failures due to inattention to the instructions, and a few drawings have been cancelled because they were too small.

DAY EXAMINATION.

More candidates have attempted the exercise from the photographs than that from the cast, and the work appears rather poor compared with that of the Evening Examination.

There is much too large a proportion of small drawings, suggesting an unintelligent reading of the instructions. Candidates are told that the drawings must be "considerably larger than the copy or cast," and in a great many cases the drawings are so small that they occupy only one-third of the paper provided for the examination.

The methods of work are generally good. The Examiners would reiterate that it is impossible to get the maximum marks unless one portion of the drawing is completed to show the relief of the ornament with a well-defined line.

The same mistakes occur as in former years in the relative proportions; nearly always the depth of the drawing is too little, and the width relatively too great, suggesting that the drawing had been done with a near view on a horizontal plane. Teachers should encourage free-hand or free-arm drawing, and should see that as far as possible the exercises are worked on a nearly vertical plane.

Better results would be obtained if teachers would study the syllabus, and explain to the candidates what is required of them, particularly the instructions as to completing one portion, and the penalties for ruling, measuring, and making small drawings.

Extracts from the Report of the Examiners (Martin A. Buckmaster and John Parker, R.W.S.) on the Art Examinations in Model Drawing, May and June, 1901.

EVENING EXAMINATION.

The general standard of work in this subject is about the same as that of last year.

There has been a decided improvement in the drawing of planes lying horizontally, which have generally been more consistently rendered in their relation to each other than in previous years.

The most prevalent fault in the drawings from Group I. of models, is the representation of the Square Prism and the Hexagonal Prism as penetrating each other. This fault is due to insufficient care in accurately placing, in the preliminary sketch, the models on the board.

The Skeleton Cube in Group II. proved a difficulty to a large number of the candidates.

DAY EXAMINATION.

The general standard remains about the same as that of last year, but there are fewer very good drawings. The relative proportion and placing of the models was generally satisfactory, and fewer irregularities of arrangement or size have been noted than has been the case in previous years.

Extract from the Report of the Examiners (Henry Bayfield and John Somerscales, A.R.C.A. (Lond.), on the Art Examinations in Drawing in Light and Shade, Subject 5b, May and June, 1901.

EVENING EXAMINATION.

The Examiners feel that there is a marked improvement in the *method* of work, and in the expression of the larger masses of Light and Shade. A fair number of drawings have obtained high marks.

An unusual number of drawings have been executed with the point, either in pencil or crayon; although these drawings were carefully done, the Examiners are of opinion that in an examination of this nature, greater attention than seems to be usual with this class of drawings should be given to the relative *strength* of tones.

The majority of candidates appear to have spent an undue portion of time in drawing, so that the shading was consequently hurried, or, if carefully done, only a very small portion was completed.

DAY EXAMINATION.

The worked exercises at this examination do not reach so high a standard as those done at the Evening Examination.

Very few drawings can be said to be excellent, and a large number show a want of preparation in the subject by the candidate.

Report of H.M. Chief Inspector (S. J. Cartlidge, Esq., A.R.C.A. Lond.) on the Examinations in Drawing with chalk upon the Blackboard at Training Colleges, Schools of Art and Art Classes, 1901.

The quality of the exercises by candidates at Training Colleges shows an advance even on the high standard attained last year. In Memory drawing especially, great facility in the use of chalk and remarkable accuracy in delineation were exhibited, evincing efficient teaching and judicious practice. Some candidates attempted work with both hands simultaneously, producing mixed results; and others gave evidence of assiduous drill in "Freearm" drawing. Coloured chalks were in some instances cleverly used, not only for distinction of line in setting out diagrams, but in the intelligent expression of natural features and details in plant drawing.

In Schools of Art and Art Classes the exercises generally reached a high standard, in some schools attaining a very high level. The value of the previous training of the candidates in other branches of drawing was apparent in the decision, exactness and freedom of their work.

The course of study in this subject is however capable of improvement by the adoption of a wider selection of subjects for Memory drawing.

Extract from the Report of the Examiners (Seymour Lucas, R.A., and W. F. Yeames, R.A.) on the Art Examinations in Drawing from the Antique and Drawing the Antique from Memory, Subjects 8b², and 8f, April and May 1901.

DRAWING FROM THE ANTIQUE.

The Examiners have pleasure in stating that there is a perceptible advance in this work. In most of the drawings decided attention has been paid to the proportions and the movement of the figure, attended with considerable success in many of the works. The extremities have also been drawn in most of the exercises, sometimes very well. Again the manner of drawing in the majority of works is suitable to a time exercise, and for promoting delicate and intelligent handling. There are, however, exceptions, especially in a set of black drawings, which indicate improper and vicious teaching. In lieu of attending to outline and form the student is apparently taught to draw by smudging tone on to the paper where the figure is to be, wiping out the lights, and trusting to chance for form, in consequence of which there is not one instance in this batch of exercises of an attempt at *bonâ fide* drawing.

The shading in some drawings is what is termed the "chopped-hay style," where the strokes used do not convey any meaning; in others the shading reminds one of worsted needle work, giving a woolly texture. These peculiarities or mannerisms should be carefully avoided. They may pass for cleverness amongst the ignorant, but are never found in the drawings of acknowledged masters in art.

The Examiners regret that in many instances students have been allowed to compete who were by no means sufficiently advanced to undertake so difficult an examination, the result being a large percentage of work beneath criticism.

DRAWING THE ANTIQUE FROM MEMORY.

The Examiners are of opinion that the average merit in this examination is somewhat above that of former years, although the best works in this year's competition are not equal to the few that gained the highest number of marks last year.

The Examiners regret that the number of drawings sent up is not on the increase, as they consider this exercise one of the greatest value to the student.

Extracts from the Report of the Examiners (Byam Shaw and H. S. Tuke, A.R.A.) on the Art Examination in Drawing from Life, Subject 8c², May 1901.

The Examiners are surprised to find that notwithstanding the recommendations made in two previous years, a very large number of incapable students are allowed to sit for this examination. This seems to show a lack of discrimination on the part of many of the masters, and the Examiners advise that they should be cautioned against allowing this to continue.

Over a third of the total number of drawings sent in are considered unworthy of taking part in the examination.

On the other hand, the Examiners have been pleased to find a considerable quantity of good, honest, intelligent work, and upwards of a dozen exercises full of most admirable qualities.

Extract from the Report of the Examiners (Professor A. Thomson, M.A., M.B., and Professor R. Howden, M.A., M.B.) on the Art Examination in Anatomy, Subject 9, May 1901.

The Examiners have first to call attention to the sudden reduction in the number of candidates who entered for this examination. Last year the number of papers examined was 561 : this year there were only 429 papers, a smaller number than has been examined annually for the past seven years.

Unfortunately this reduction in the number of candidates has not led to a reduction in the number of those who are ill prepared in the subject. Our feeling with regard to the examination as a whole this year is that it is distinctly below the average, for whilst there are a few papers of outstanding excellence, there is not that uniformity in the results which is to be desired.

The papers submitted by many of the candidates make it quite evident that they have never seriously studied the subject, since many of the exercises are little better than mere scribbling. Further, there is a tendency on the part of the candidates to attempt the more difficult questions, when perhaps they would have made more marks had they contented themselves with answering the easier ones. It was also noteworthy that Question 8, which referred to the proportions of the lower limbs, was answered by a smaller proportion of the candidates than might have been expected.

Extract from the Report of the Examiner (Lewis F. Day) on the Art Examination in Painting Ornament, Subject 11-23, May, 1901.

There is a smaller number of exercises sent up this year, only 1,325 as against 1,553 last year, but they strike one as distinctly better; not that a higher level is reached by the best, but that the general level is higher than it ever was, and that even the weaker students are not nearly so weak as they were. So much is this so that it looks as if wiser discretion has been exercised by masters as to the candidates who should be allowed to sit for examination. In fact the diminution in numbers might well be accounted for by the exclusion of the incompetent. Another gratifying circumstance is that the conditions of the examination have on the whole been much more faithfully observed. Still there are as many as 38 works disqualified for not enlarging the diagram to the full size of the canvas, of which a dozen at least are well enough done to make the Examiner regret the inattention of the candidate to the instructions given. Only one candidate appears to have lost heart and sent up an empty canvas.

There is less than usual to say by way of criticism. The method of painting is better and simpler, and the tendency to make pattern of the shading, complained of in former reports, though it still lingers (and that in some of the cleverest work sent up) is by no means so general. In taste and colour too, as well as in treatment, there is marked improvement.

Extract from the Report of the Examiners (G. D. Leslie, R. A., and W. F. Yeames, R.A.) on the Art Examination in Painting from Still Life, Subject 15, April 1901.

Although fewer studies have been sent up than last year, the majority of them show an advance on former examinations.

In many an appreciation is shown of the setting or grouping of the objects, rendered in consequence with a feeling for composition and artistic distribution of spaces.

There is likewise an improvement in the drawing, tone, and sense of colour. With regard to this last quality, however, the Examiners regret that in some of the schools the students have been taught to render the half tones and shadows of white objects with pronounced violet and blueish greys, and the drawing boards which form the background and support of the objects in far too warm a key.

Extract from the Report of the Examiners (G. C. Haité and F. Hamilton Jackson) on the Art Examination in Principles of Ornament, Subject 22, April, 1901.

The Examiners intended that the paper should give candidates an opportunity of showing power of logical reasoning, and that the questions should be of such variety, both in difficulty and scope, as to be suited to the less instructed as well as to more advanced candidates; also giving equal encouragement to those students who had the power of showing by drawing what they meant, and to those who could express themselves more easily in words.

Those questions set specially with the first object have, on the whole, been answered with great intelligence, though the one dealing with a textile has not been so successfully handled, taking it altogether, as that referring to the cabinet. In this latter case quite 90 per cent. of the answers showed considerable appreciation of the merits and faults of the object chosen for discussion.

On the other hand, the Examiners regret to say that the drawing of natural flowers is most disappointing, leaving much to be desired. Nor have students taken care to express themselves with clearness, such phrases as the following (on the law of Radiation), being of frequent occurrence: "Radiation may be said to be the *converging* of lines *from* any point." "A line prolonged in two directions without a break is radiation." "Radiation is often used in blocking out freehand drawings." "It means divergence which may or may not take place from a point." "Perhaps a more pleasing effect in ornament if the lines start a little *above* the point from which they spring." "In radiation, the forms or units radiating may diminish either toward or away from the centre—the *former* is more usual." "Radiation the tendency of ornamental forms to converge or diverge from a point, *either individually or collectively*." The Examiners hoped that the answers would have been clearly expressed, thus saving them the necessity of conjecture as to the students' real meaning.

While some of the papers have been well considered and show the results of good and intelligent teaching, the papers from some few schools indicate an exceedingly low average of work.

The spacing of the panelling (Question 10) was often satisfactory, but many candidates did not sufficiently realise the difference between wall-space and ceiling, and drawings which were commendable, considered as ceilings, obtained fewer marks than would have been awarded them had the problem been solved in accordance with the prescribed conditions.

The limited number of plants selected for illustration was very noticeable, ivy and honeysuckle recurring with wearisome frequency. Certain diagrams used for illustrating principles also recurred again and again. This suggests too much reliance having been placed on certain text-books, to the detriment of the development of the individual student's capacity of selection from the innumerable examples available.

The misapplication or misunderstanding of words and technical terms was frequently to be observed in the papers, of which the following may serve as examples: "*Embrocation* based on the lozenge." "Based on *eclipse* instead of circle." "Repose is the look of motion." "Limpet shell showing the law of repetition in ornament." "Oyster shell showing the law of radiation and repetition." "Repetition is one of the great discoveries of man in ornament." "The Greeks used the honeysuckle to illustrate this law" (radiation). "Wheels would be very plain without the spokes." "Two spirals with cherubs on them are hurtful to the eye and the feelings of all good designers."

There were frequent omissions of the numbers, which should have been placed on the back of the papers, when matter extended overleaf, and many of the questions were wrongly numbered.

Extract from the Report of the Examiner (J. H. Pollen) on the Art Examination in Historic Ornament, subject 22*d*, May 1901.

The number of worked papers at the Examination in this subject is considerably less than it was in 1900. The average of marks gained in the first class shows a rather smaller percentage of first class success than those of last year. The percentage of failures is slightly higher.

The sketching shows a good progress notwithstanding unevenness in some of the papers. Rough sketches, however, show in many instances that a candidate's meaning is correct, although he may be confused in his attempt at a written description.

Extract from the Report of the Examiner (Professor T. Roger Smith) on the Art Examination in Architectural Design, Subject 23*b*, May, 1901.

WITH ILLUSTRATIONS.

The subject set was a *Kursaal*, or Pump Room, supposed to be required at a health resort, a subject which certainly did not suggest to the student any long series of precedents to be observed.

The fullest use has been made of this freedom, and consequently the designs have included almost every sort of building which could be appropriated to the purpose, and a great variety of architectural styles, though no good example of any Gothic style.

The general defect has been one not unusual in students' work, namely, over-ambition. A very large number of students have seized the opportunity to draw a building covered over by a dome, and with

very various degrees of success. In many instances they have suggested something more fit for a Royal Mausoleum than for a bright cheerful resort for invalids. In other instances the dome is drawn without any thought of the depressing effect which foreshortening and perspective might have upon it as seen from outside, and in some the design is structurally unsound.

As was the case last year, the interiors of the designs have received a good deal of attention, and very often candidates have shown a sense of proportion and of the judicious use of decoration; not a few of them, indeed, display decorative work rather than architectural, which I regret. The object of this competition is architectural design, and ornament only as an element of design.

Prominent and noteworthy are the designs (of which there are several) which are in part or entirely in that most modern of manners to which a name has hardly yet been given, but which all observers of the changes which take place in fine art matters recognise as being adopted by many of the younger artists of the day. In a small number of cases I have been able to award good marks to the architecture in designs of this Modern character. In a large number of instances the decorative work, or part of it, has partaken of this character, while the whole design is not strongly marked by it.

Such decorative work is often successful and clever, and has been recognised as an element of some importance in assessing the value of the design of which it forms a part.

I am bound, however, to confess that, with every desire to be as tolerant as possible towards efforts in search of novelty, there are several designs to the architecture of which it is impossible to award high marks, as their authors, while abandoning known and recognised features and methods, appear to have also left behind those principles of proportion, grouping, balance of voids and solids, structural propriety, and general harmony which lie at the root of success in designing a building, whatever the style in which the designer works.

I have had the pleasure of awarding full marks to one design. The author has understood the subject and has produced a plan which suits the requirements perfectly, and elevations and sections which are appropriate and effective; he has worked out his design sufficiently and he has executed his drawings with precision and yet freedom.

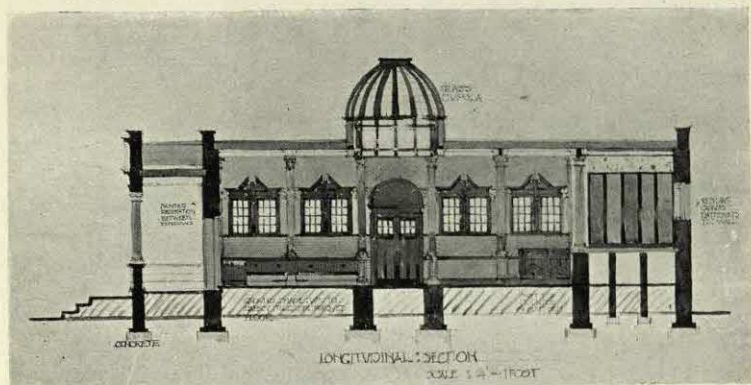
This candidate has used a certain amount of colour, and has used it well, but I rather regret to notice that the habit of tinting elevations is on the increase. It affords a means of slurring over slovenly draughtsmanship; but this is only of avail if the glance is superficial; the bad drawing lurks there under the tint, if the examiner looks for it, as the colour invites him to do.

In the case of several unsuccessful candidates raw and inharmonious colours have been used by way of showing the effect of different materials, *e.g.*, bricks, slating, stone. Where this is attempted (and Masters will do well to discourage it) pains should be taken to imitate the *real colour* of the material and so to show truthfully what appearance the building, if executed, might be expected to present to the eye.

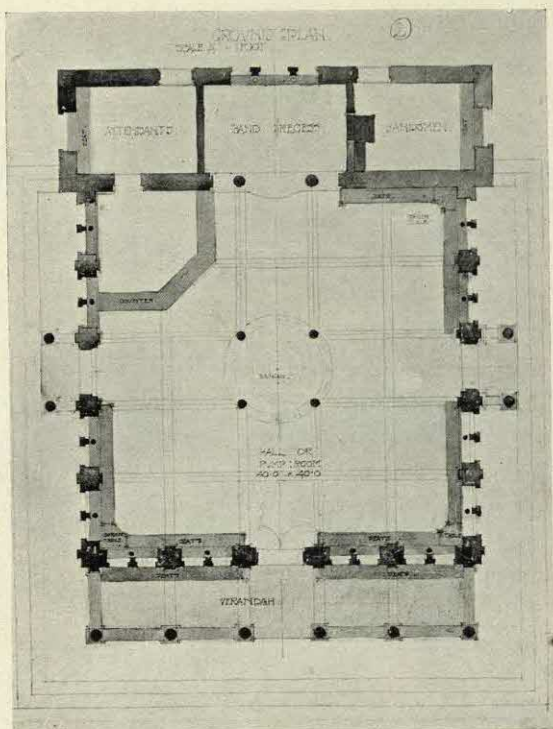
Failures have not been so numerous this year in proportion to the number of candidates as they were last year, and the number of utterly discreditable failures is very small.

PERSONAL EXAMINATIONS.

ARCHITECTURAL DESIGN.



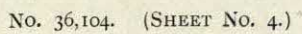
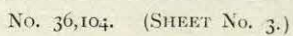
No. 36,104. (SHEET No. 1.)



No. 36,104. (SHEET No. 2.)



ARCHITECTURAL DESIGN.



Extract from the Report of the Examiners (T. Erat Harrison and W. G. Paulson Townsend) on the Art Examination in Design, Elementary Stage, Subject 23c, May 1901.

WITH ILLUSTRATIONS.

Last year 2,153 papers were sent up, but this year only 936 have been received by the Examiners. Of these 936 there are of Exercise I. A. 43, and of Exercise I. B. 104, total 147; of Exercise II. there are 145; and of Exercise III. E. 495, and Exercise III. F. 149, total 644.

Looking upon the examination as a whole, good work has been done, notwithstanding the weakness and carelessness displayed by many of the candidates who worked Exercise I. A. and especially Exercise I. B.

The non-observance of conditions is not as flagrant as in former years, but even in an elementary stage such non-observance should be exceptional and not reach anything like the proportion it does. It seems mainly due to preventable causes, such as carelessness, not being provided with proper drawing instruments and measuring rules, etc. Unfortunately this is not confined to the weaker students alone.

Teachers should impress upon their pupils the necessity of giving their utmost energies and vigilance to the preliminary stages of their work, especially to the proper setting out of the spaces given. Hurrying over the first steps of a problem may save a few minutes but usually with the result of absolute failure in the completed work.

The proportion of candidates who have satisfactorily shown accuracy of measurements is about 74 per cent. of the whole number sitting for examination.

Two colours or two tints of one colour only are allowed, yet some students seem to think, erroneously, that two tints of the same colour count as one only. Nearly 5 per cent. use three colours, about $1\frac{1}{2}$ per cent. use four, and one student uses five.

Although black and white only were required for Exercise I., about 17 per cent. of the students who chose Exercise I. B. have used colour. A few have used brown only in the other exercises, in which colour was allowed, and have therefore failed to gain the marks they might have had for tasteful colour. About $2\frac{1}{2}$ per cent. have placed their exercises the wrong way of the paper; there are 50 cases of foolish or doubtful growth. Pencil outline has been left by about 2 per cent. of the students.

The proportion of very good work has not been materially augmented, but the average of very bad ones shows a marked diminution. A larger percentage has passed owing to higher level of average work. This either shows an improvement in the teaching generally, or that the number of young students who have presented themselves for examination is smaller.

Although there is a considerable advance in the observance of conditions, especially in accuracy of measurement, the Examiners feel that the necessity of students accepting absolutely the terms of each question has not been properly impressed upon them by the teachers. After making every allowance for errors which might possibly be due to the limit of time or other circumstances of an examination, they find a considerable number of exercises so glaringly defiant of the rules laid down, that excuse seems to be impossible

Students *must* understand that papers which are no answers to the questions asked are inadmissible, and, whatever their merits, will receive no marks. The questions allow a fair choice of subject to each student, and although colour is admissible in two questions out of three (and these two questions comprise three examples), some students who use colour have chosen the one question in which it is definitely forbidden. Other infractions of the conditions of examination are noticed in the more detailed remarks on the various exercises.

Many students do not know what a drop pattern really is, and have simply arranged non-continuous patterns or stripe patterns which only repeat perpendicularly, on the drop system, as shown in diagram D, under the impression that such an arrangement was sufficient in itself to constitute a drop.

A small number of students, the greater part of whose designs are in outline, seem to have endeavoured to correct this by introducing a few solid parts. They have in consequence been placed on a lower level, but not rejected. Those who show outline only lose all marks.

EXERCISE I. A. and B.

Both A and B in this question seem to have been chosen by a very weak set of students.

A. Not a satisfactory set. Some give floral designs as fillings to the hexagon, without any attempt at interlacing.

B. A low standard of work. The question has not been properly understood by many. It has frequently been pointed out, apparently in vain, that flowers, etc., arranged on a geometric basis cannot be considered a geometric pattern.

Some students have designed the corner of a continuous stripe-pattern. The diagram shows that a self-contained pattern was intended. Others gave an arrangement of three tiles, all alike, which is not an ingenious way of answering the question.

In some cases frankly floral designs, neither geometric nor interlacing, have been given. Some have simply cut off part of a repeating pattern or diaper in no way designed to fill the given space.

EXERCISE II. D.

A far stronger set of students has chosen this Exercise and Exercise III. than is the case with Exercise I.

About 16 per cent. of the students answering this question have drawn units arranged as a drop, which do not constitute a genuine continuous drop pattern.

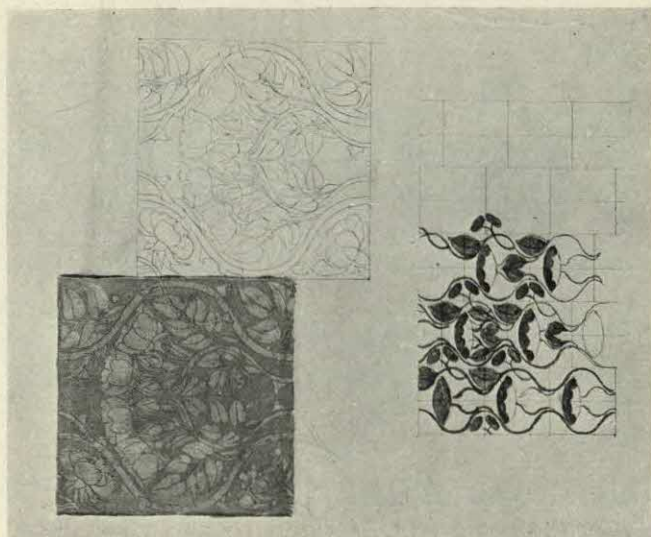
About 12 per cent. of the students answering this question have drawn stripe-patterns, and by arranging a second stripe on a lower level than the first consider they have given a drop. It is evident this false drop can be varied without much damage to the design. It should be understood that in a properly constructed drop, alteration of the measurements of the drop in its repetition spoil the design (excepting in such a rare case as a design specially constructed with a view to variation).

EXERCISES III. E and F.

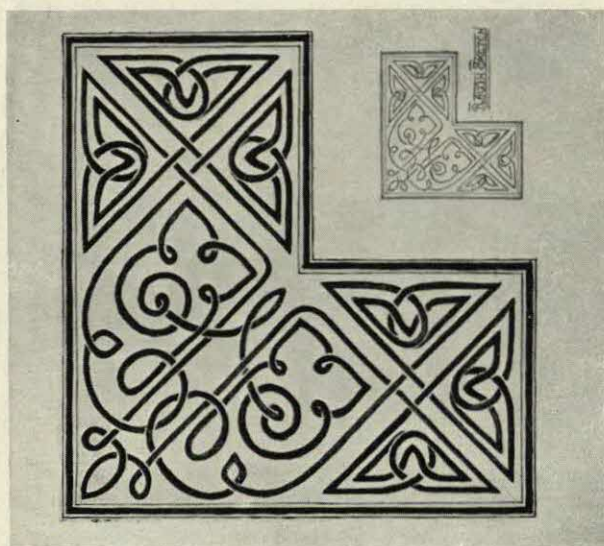
This Exercise is, on the whole, the most satisfactory as regards the standard reached in the work done by the candidates. A few have been rejected for absurdly wild measurements, and one—a poor example—for attempted shading. A very few have given designs in no way calculated to fill the spaces.

PERSONAL EXAMINATIONS.

DESIGN. ELEMENTARY STAGE.



No. 43,377.



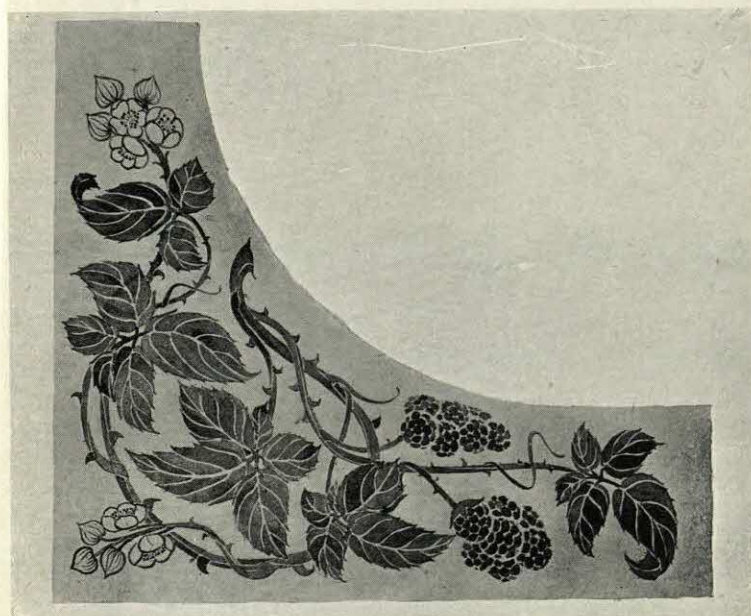
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PERSONAL EXAMINATIONS.

DESIGN. ELEMENTARY STAGE.



No. 67,397.



No. 57,973.



Extract from the Report of the Examiners (Walter Crane and Lewis F. Day) on the Art Examination in Design, Advanced Stage, Subject 23c, May 1901.

WITH ILLUSTRATIONS.

Some very good work has been sent up; but there is a great deal which is not up to the mark.

The Examiners regret also to note the comparatively large number of exercises disqualified for not observing the instructions, and especially to observe among the disqualified this year even students of more than ordinary ability, whose failure is due entirely to their own carelessness.

There is noticeable in this year's work a perpetual recurrence of swirling lines, doing duty for ornamental growth, which are not beautiful, and have long ceased to be original. Almost any kind of form may serve at times a decorative purpose; but when one exaggerated type of design is insisted upon to the exclusion of every other, it becomes at last rather exasperating.

Exercise IV. In this exercise a few tasteful designs have been sent up, but not many, fewer still which can be described as practical "working drawings." The use of mouldings is by no means generally understood. They are rude and clumsy in proportion, and not drawn with precision. As for plans and sections, where they are given at all, they leave much to be desired.

The qualities of metal-work seem on the whole to be better appreciated than those of wood. Some of the designs sent up for chests look, on the small scale, more appropriate to caskets. This comes, apparently, from a persistent avoidance of anything like a straight line, which in carpentry and cabinetwork is the line suggested by construction.

Students may perhaps have been led astray by the word "*cassone*," but at least there should be no mistake as to what is a "wooden chest." Yet some have sent up cupboards or cabinets instead, among them at least one able student.

In a few cases the exercise has been in a measure avoided and a design submitted which is in reality not so much a chest, *cassone*, or casket, as a frame for a design in enamel, or painting or gesso. In so far as such a design falls short of what is asked for, it does not obtain high marks.

Exercise V. The majority of those who have attempted this exercise have been content to design a single panel, and reverse it, with perhaps some slight variation in detail, to form a pair. This is barely a solution of the problem of designing companion panels. Only a few have grasped the idea of what was wanted, but of these few, some have grappled with it successfully.

The suitability of the designs to the means of execution to be employed, which, it is satisfactory to state, is generally specified, is often anything but apparent. The designs for glass look as if the

student had thought about stained glass, but, with praiseworthy exceptions, did not thoroughly understand it.

A more than usually clever suggestion for a figure purports to be meant for execution in "leaded glass," but the leading, though very elaborate, is neither practical nor intelligently done; in fact the design is more adapted to a rude kind of mosaic.

Embroidery designs show more appreciation of needlework, but do not often indicate that the designer had any particular kind of needlework in view.

A pretty suggestion, in delicate colour suggestive of painting or embroidery is described as "boule inlay."

Exercise VI. Considering the comparative simplicity of this exercise the papers are disappointing. Students very often do not seem to know what a bookplate is, or, if they do, they fail to appreciate its distinctive character.

In the matter of lettering there is some improvement in taste. The decorative value of heraldry, however, does not appear to be appreciated. Where it is used, a very meagre type of work is commonly adopted; the helmet is poorly drawn, and the mantling meaningless.

A mistake not infrequent is to make the bookplate six inches wide by four inches high.

Some seem to have thought that a sort of title page design would meet the case. A few gave panels of conventional ornament merely. Others appear to have imagined "ex libris" to be the title of a book adding after it the word "by" and a name.

A number of drawings prove to be so far from the proportions given as to disqualify themselves. One drawing measuring 6 inches by 9 inches has written on it "To be reduced to 6 inches by 4 inches"; another measuring 7 inches by 9 inches "To be reduced to 4 inches by 6 inches"; yet another has been enlarged to 6 inches by 8 inches, "as though one might add two inches to length and width alike without entirely altering the proportions of the design.

Exercise VII. It is in answer to this question that the most satisfactory exercises have been sent up, the best in taste and the best in invention. Attention is evidently being given to pattern design, and it is on the whole fairly understood.

Still a number of students have not realised that a "turnover pattern," as technically understood, must be schemed to run over on *either* side, and have designed a pattern turning over once and then schemed to follow on or drop. Others have made the repeats of the design not to fall one under the other but to descend in steps, which makes the repeat actually twice the length specified—among these one very able student. It is a pity that capable students should so disqualify themselves. One of the first things a practical designer has to learn is that he must conform to dimensions given.

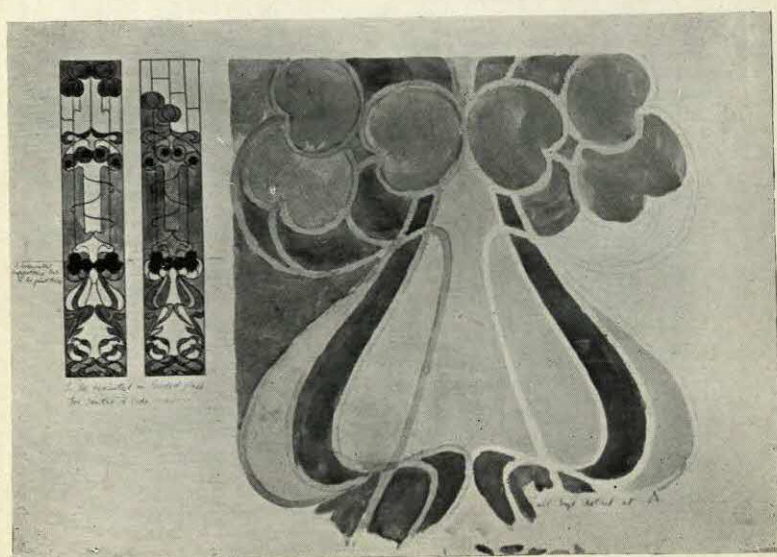
Apart from making the repeat 32 inches long, absolutely wrong dimensions, such as 13½ inches instead of 16 inches long, are happily rare.

One promising sketch does not show any turnover. Students ought not to be at a loss when the simplest terms of their trade are used.

PERSONAL EXAMINATIONS.
DESIGN. ADVANCED STAGE.



No. 65,566

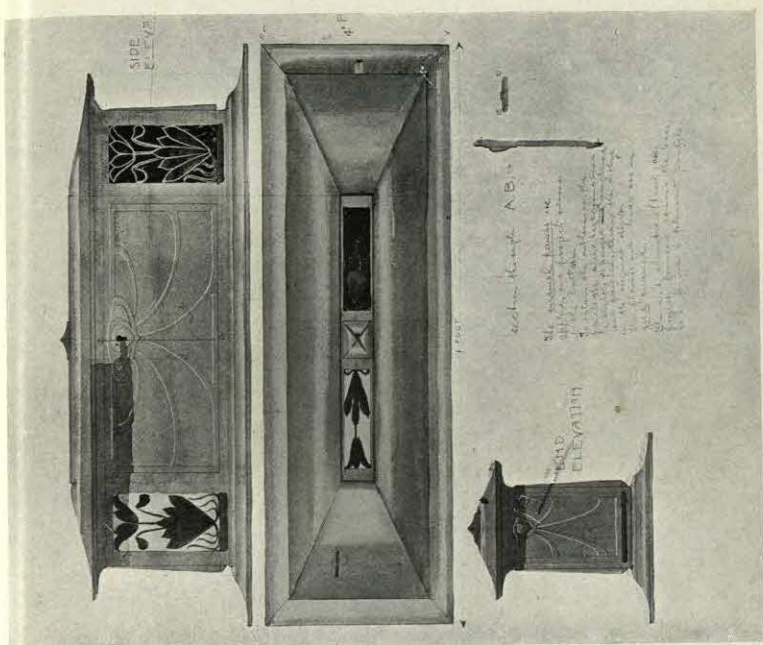


No. 51,149.

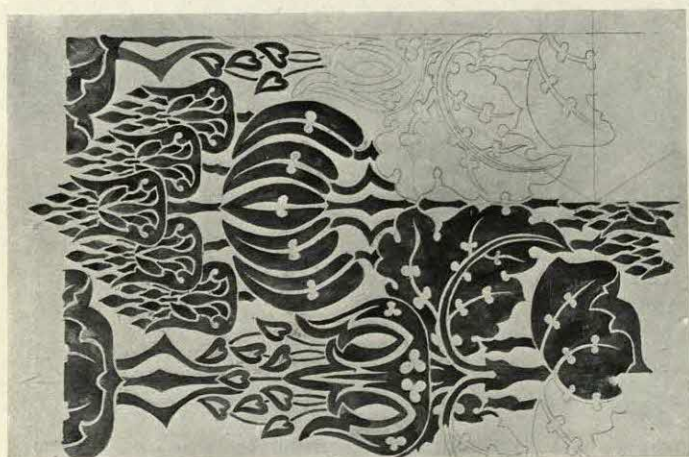


PERSONAL EXAMINATIONS.

DESIGN. ADVANCED STAGE.



No. 152,502.



No. 123,469.



Two or three students have made the mistake of thinking that a pattern one-half or one-third the length given would answer the purpose.

In one case an extremely pretty small-scale sketch is given but of proportions quite different from those stated, and, when it comes to the full-size drawing of the right dimensions, the student proves quite incapable of adapting the design to them. Candidates should at least be equal to adapting the pattern they have in their minds to altered conditions.

The rule as to colours is generally well observed, but it is not quite understood that in manufacture two or three colours is understood to mean two or three shades of colour (not a number of tints of each colour), and that the colour of an outline counts as one. A few have lost marks for thus unconsciously over-stepping the rule. Among the disqualified exercises is a very pretty design very carefully drawn in five colours, and another in which innumerable tints are introduced.

Candidates have been careful to specify, almost without exception, some sort of material or process; but in perhaps half the cases without indicating the slightest appreciation of what can be done by the process or in the material specified. This year again it is quite clear that in many, if not in most instances, a student has first made a design and then begun to think what purpose it would serve. The thing desired of him is a design deliberately and carefully made for some particular material or process.

One design which would have made a pretty print, has no mention of a process, and, losing consequently all marks for appropriateness, (of which the Examiners have no means of judging) passes in the second class instead of in the first.

Such a description as "designed for printed cotton hanging treated as a stencil" does not give the Examiners to understand any very definite appreciation of the conditions of cotton printing design. More than one student has sent up a stencil design specifying that one plate is intended to be used when it would obviously be the simpler and more natural plan to use two. It appears to be not uncommonly supposed by students that a damask may be woven in three colours.

Extract from the Report of the Examiners (John D. Batten and Walter Crane) on the Art Examination in Design, Honours, Subject 23*d*, May 1901.

WITH ILLUSTRATIONS.

The number of papers received for examination was 249. Of these, 74 were answers to Exercise VIII., 53 were answers to Exercise IX., and 122 papers appeared in answer to Exercise X.

The designs in response to Exercise VIII., an Alms Dish, showed much the most ability, taste and general understanding of the problem, conditions of material and fitness to purpose. Many indeed were quite charming in the colour and arrangement of the small subjects for enamelling or painting.

The papers in answer to Exercise IX., a Medal, were distinctly disappointing. Not a single one could be considered as very good. The exercise was intended to give an opportunity to figure students in the drawing and design of the human figure, and its treatment in decorative relief and spacing, but the designs gave little evidence of study of either the antique or the life on the part of the candidates, and very little conception of the character and requirements of a medal.

The Examiners would recommend that the schools should set before their students casts or electrotypes of some of the Pisano medals in the Victoria and Albert Museum.

Although a higher standard was reached in the answers to Exercise X. than in those to Exercise IX., the results were not as good as might have been expected from the comparative simplicity of the subject in an Honours examination. Want of power of drawing both the human and equine forms was observable in most cases, also a want of sense of proportion in the spacing of the design and of severity in the lettering. The lettering, however, on the whole, showed an improvement as compared with former years, although in some instances the designs were spoiled by clumsy or vulgar types of lettering. Others were tasteful in spacing and ornamental quantities, but weak in drawing. In some cases candidates had departed from instructions, and used more than one tint in the design, thus necessitating more than the one printing required by the problem.

Extract from the Report of the Examiners (T. Brock, R.A., and W. Goscombe John, A.R.A.) on the Art Examination in Modelling from the Antique, Subject 196¹, May, 1901.

The number of exercises submitted is smaller than that of last year.

Although few reach a really high standard the Examiners are glad to note an improvement in the general average, clearly indicating that attention has been directed to their remarks of last year.

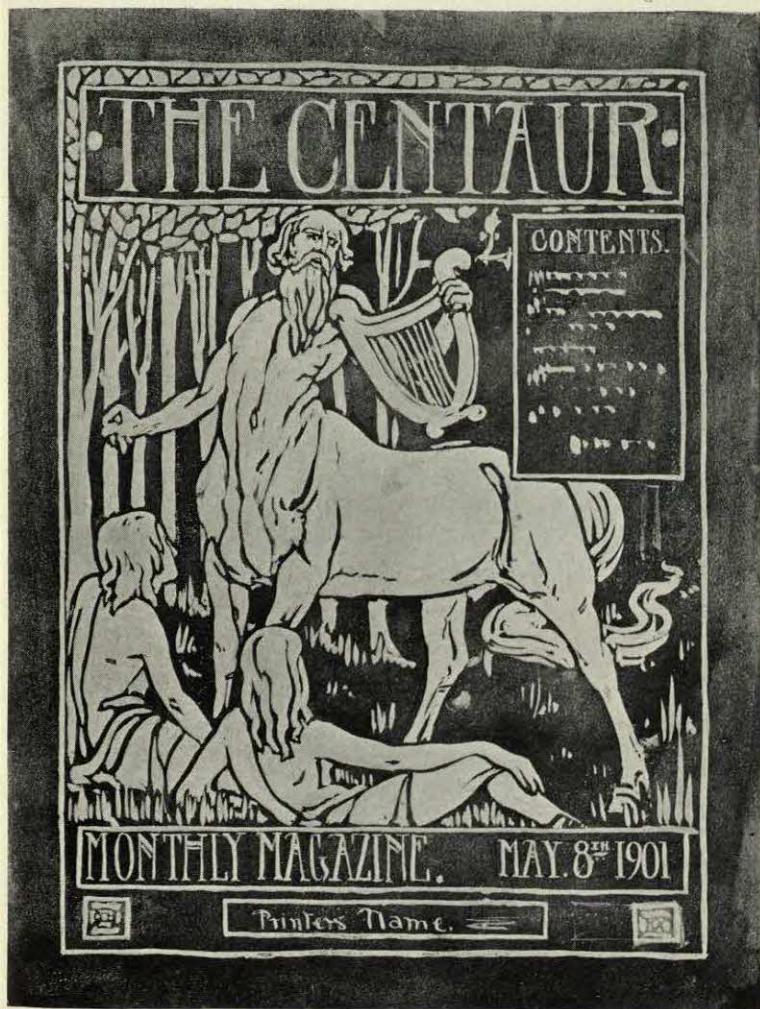
There is still however a large number of exercises sent up by candidates who are insufficiently prepared.

Extract from the Report of the Examiners (T. Brock, R.A., and W. Goscombe John, A.R.A.) on the Art Examination in Modelling from Life, Subject 19 $\frac{1}{2}$, May 1901.

The Examiners regret to find a still further falling off in the quality of the work submitted to them, and they again repeat that candidates should not be permitted to sit for this examination until they have done more preliminary work in modelling.

PERSONAL EXAMINATIONS.

DESIGN. HONOURS.



No. 67,950.



PERSONAL EXAMINATIONS.

DESIGN. HONOURS.



No. 69,672.



Had more attention been paid to the report of last year, it would not have been necessary for the Examiners to have eliminated fully one-third of the exercises sent up as being without merit.

Extract from the Report of the Examiners (David McGill and Henry A. Pegram) on the Art Examination in Modelling Design, Advanced Stage, Subject 23e, May, 1901.

WITH ILLUSTRATIONS.

The high average of ability shown in previous years has been maintained, although there are this year fewer examples which obtain very high marks.

Specially commendable is the striving after individuality and originality of invention which most of the exercises show, whilst on the whole, just limitations have been well observed.

As is usual, however, there are many cases of great inconsistency between the power of modelling and the sense of designing, some examples being well and carefully modelled, but entirely lacking in judgment as to design and utility; others with a quite appropriate treatment for the purpose, and due sense of proportion, but little taste, refinement, or skill in modelling.

A number of candidates make their works look absurd, and show that they have had no experience in modelling in the mass, by failing to give their models the projection which the side profile, and the whole character of the design indicate as essential; some being so flat as to show that the student had had no instruction or experience in modelling design other than what is involved in enriching a flat surface. In preparing students for this examination teachers should remember that the syllabus includes modelling design in the round, and that this kind of design may at any time be asked for by the Examiners.

REMARKS ON INDIVIDUAL SUBJECTS.

SUBJECT I.—DESIGN FOR A CANTILEVER OR BRACKET.

On the whole the work submitted in this subject is satisfactory.

Although very few examples have obtained the highest marks, there is a large number which show sound training and a definite appreciation of the requirements of the subject. The most general faults are insufficient knowledge and skill in the treatment of mouldings and the want of organic connection between the ornament and the structure which it decorates.

SUBJECT II.—DESIGN FOR THE HANDLE AND HILT OF A SWORD OF HONOUR.

The work in this subject is distinctly poor, and does not show the variety of treatment which the Examiners anticipated; the proportion of good work is unusually small, even taking into consideration the small number of examples submitted. The handle of the sword has been frequently made too large or too small.

The principal object of this examination is to promote the beautiful treatment of objects in everyday use, and in this connection the first aim of the student should be to make the object good, as to its utility and general shape, and then to embellish it with ornament which shall not be an excrescence, but an organic part of it.

SUBJECT III.—DESIGN FOR A JARDINIÈRE.

This problem has produced, on the whole, the most satisfactory results and the greatest variety of treatment. Many of the examples show considerable vigour and complete appreciation of the right treatment of the material and the subject, but a great number of students have not taken advantage of the freedom offered by Terra-Cotta, and have made timid designs in faint relief, which would have been more suitable for marble than for clay. The rims of most of the vases are inadequate and mouldings show want of study. The Examiners would recommend that students who intend taking part in this examination should practise modelling mouldings, and that they should frequently model works in the round, or in high relief, in order to acquire a good knowledge of structure.

Extract from the Report of the Examiners (T. G. Jackson, R.A., and W. Goscombe John, A.R.A.) on the Art Examination in Modelling Design, Honours, Subject 23f, June, 1901.

After their review of the work submitted this year, the Examiners are struck by the number of students who enter for this subject with entire ignorance of architectural form and the elements of construction, and of the decorative use of Sculpture.

With one exception the designs for the niche are extremely feeble, and the bracket has generally been regarded merely as an opportunity for sculpture without any reference to its purpose as a support for the figure which the niche is to contain.

Few of the students know how to place the figure in its niche. In many cases the figure is entirely sunk into the wall, which leaves the bracket useless, and would allow the figure to be seen from the front only. In nearly all instances the niche is far too wide to frame the figure properly. The head of the niche is seldom understood, being shown often as a mere arch with nothing on it, and with projections that are only intended, and not really accounted for constructively.

The Examiners suggest that this subject should only be attempted by students who have had some training in Architecture as well as in Modelling, based upon good examples of decorative Art.

PERSONAL EXAMINATIONS.

MODELLING DESIGN. ADVANCED STAGE



No. 5,508.



No. 4,845.



PERSONAL EXAMINATIONS.
MODELLING DESIGN. ADVANCED STAGE.



No. 5,511.



No. 6,525.